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Proof.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

RESULTS

OF



THE EXAMINATION OF STUDENTS IN
SCHOOLS OF ART,

AND OF

THE EXAMINATION OF WORKS SENT UP FROM SCHOOLS
OF ART IN COMPETITION FOR PRIZES.

TOGETHER WITH THE

REPORT OF THE EXAMINERS
ON THE NATIONAL COMPETITION
AT SOUTH KENSINGTON.



LONDON:

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1866.

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Results of the Examinations of the Schools of Art, 1866.

THE works of the various Schools of Art in connexion with the Science and Art Department have now been sent up, and examined for the first time since the changes in the regulations consequent on the recommendations of the Parliamentary Committee on Schools of Art in 1864.

Under these regulations payments were authorized of 10s. or 15s. on every artizan student who sends up a satisfactory year's work, and of 10s. on every exercise of the 2nd grade worked at the annual examination by an artizan student. The total amount of these payments is not ascertained, many of the schools not having yet made their claims.

It will be seen by reference to Table A, page 5, that there is a very great discrepancy between the numbers of students borne upon the books of the schools and the numbers of students whose works have been sent up for examination. This arises, I believe, in part from want of system, or attention, on the part of the committees or masters in the collection of students' works, and in part from the difficulty of inducing the students to leave their finished works in the schools. In the first case, the remedy is in the hands of the committee whose interest is concerned in the amount of the payments; in the second, it may be suggested that those students who are unwilling to present themselves for examination, or leave their works for transmission to London, should be required to pay a higher fee for their instruction than those who are willing to comply with the conditions necessary to enable the Committee to obtain the aid of the Department.

Under the regulations in force from 1857 to 1865, when a course of 23 stages of instruction was prescribed to Schools of Art, works (of which the maximum size was $29\frac{1}{2}$ in. by $21\frac{1}{2}$ in.), from selected examples, were submitted by each school to the art-inspectors of the Department, who awarded what were termed local medals to the most meritorious of the works examined, and who selected from the works so distinguished the best in each stage for reference to the national competition. The number of local medals awarded to any one school was limited, not exceeding 30 as a whole, or three in any one of the stages of instruction.

In the national competition 100 medallions were competed for by works in 19 stages of the course. Four stages were excluded, either as being tested by personal examination, or as being not sufficiently important to enter into this competition for the highest distinction awarded to students. The subjects tested by examination were, freehand time-drawing in outline, practical geometry, perspective, and time drawing from models. The prizes given to candidates in their examinations were styled of the 2nd grade. The first grade is the course of instruction in parochial or other schools for the poor.

Under present regulations, the examinations of the 2nd grade continue to be held as before, except that instead of being conducted by officers of the Department, they are now conducted by local committees, who refer the exercises worked by candidates to the Department for ex-

amination. The numbers examined and successful are given in Table A., page 5.

The local medal has been abolished; but each school is now required to send up all the works of students on account of whose instruction payment is claimed, or who compete for prizes. No subjects or particular sizes are prescribed for competition, nor is the size of works limited, except in the case of models; but the course of instruction is divided into two parts.

Section B., which includes drawing from flat examples, mechanical or architectural drawing; drawing from geometric models, objects of general utility or casts of ornament; drawing flowers and foliage from nature.

Section C, which includes works in drawing, painting, modelling, or designing for manufactures and decoration, belonging to classes not included in the 2nd grade, or in section B. These works are all submitted to the art-inspectors, who award prizes (which are not limited in number, except by the standard of excellence required) to meritorious works in section B. These prizes are styled of the 3rd grade. From the works in section C (to which they do not award prizes), the art-inspectors select those which enter into the national competition under the conditions stated in the report of the examiners of the national competition, page 8.

The number of students on the books of each school in December last, the number of students who sent up works in competition, the number of medals and prizes in the national competition, and the number of 3rd grade prizes in each school, are given in table A.

H. A. BOWLER,

Official Inspector for Art.

TABLE A.

TABLE showing the NUMBER of NATIONAL MEDALS and PRIZES, together with the Number of 2nd and 3rd Grade Prizes awarded to each SCHOOL OF ART in 1866.

School.	Date of Establishment.	No. of Students on Books, Dec. 1865.	No. of Students who sent up Works.*	National Competition.				Third Grade Prizes.	No. examined in 2nd Grade.	No. passed in 2nd Grade.
				Gold Medals.	Silver Medals.	Bronze Medals.	Prizes.			
Aberdeen	1853	251	31	—	—	—	1	10	30	12
Abingdon	1865	—	—	—	—	—	—	—	—	—
Andover	1854	74	38	—	—	—	—	13	19	9
Basingstoke	1854	No return.	—	—	—	—	—	—	—	—
Bath	1854	163	50	—	—	—	—	1	46	27
Birkenhead	1861	144	21	—	—	—	—	9	48	19
Birmingham, with branch at Spon Lane.	1842	1,009	235	1	1	2	—	24	178	47
Bolton	1857	58	—	—	—	—	—	—	—	—
Boston	1860	111	22	—	—	—	—	3	35	14
Bradford	1865	†	20	—	1	—	—	to	88	18
Bridgenorth	1858	No return.	—	—	—	—	—	—	5	—
Bridgewater	1860	46	—	—	—	—	—	—	—	—
Bridport	1865	†	6	—	—	—	—	1	42	12
Brighton	1859	114	—	—	—	—	—	—	—	—
Bristol	1853	296	43	—	—	—	2	14	148	73
Bromsgrove	1860	86	5	—	—	—	—	3	21	2
Burnley	1858	85	7	—	—	—	—	3	23	4
Burslem	In abeyance.			—	—	—	—	—	—	—
Cambridge, with branches at Ely, Huntington, and Royston.	1858	198	40	—	—	—	—	15	59	18
Carlisle	1854	112	10	—	—	1	—	6	45	15
Carnarthen and Swansea	1854	59	14	—	—	—	—	4	18	5
Carnarvon, with branches at Bangor and Portmadoc.	1853	147	5	—	—	—	—	5	39	22
Cheltenham	1853	115	26	—	—	—	—	6	38	14
Chester, with branches at Crewe and Wrexham.	1853	151	60	—	—	—	—	12	46	22
Chippenham	1865	†	30	—	—	—	—	3	21	7
Cirencester	1860	120	16	—	1	2	2	4	30	12
Clonmel	1854	43	—	—	—	—	—	—	9	2
Coalbrookdale and Wenlock, with branches at Madely and Brosely.	1856	54	6	—	—	—	—	—	17	9
Cork	1850	177	13	—	—	—	2	4	43	21
Coventry	1844	191	39	—	—	2	1	12	48	13
Darlington	1857	140	39	—	—	—	—	10	90	35
Devizes	1864	36	11	—	—	—	—	7	39	13
Devonport and Plymouth	1859	214	28	—	—	1	—	9	119	55
Dublin	1849	484	53	—	2	5	1	14	119	52
Dudley	1853	47	9	—	—	—	—	2	7	2
Dundee	1856	445	21	—	—	—	1	4	39	24
Durham	1853	127	4	—	—	—	—	2	—	—
Edinburgh (Male)	1858	383	90	—	1	3	—	36	79	47
Edinburgh (Female)	1858	198	30	—	1	2	2	15	87	44
Exeter	1853	249	83	—	—	—	—	5	112	54
Frome	1865	†	32	—	—	—	—	7	45	22
Glasgow	1845	771	136	1	—	2	—	37	95	42
Gloucester	1859	134	47	—	—	1	—	8	50	21
Greenock	1857	122	16	—	—	—	—	7	28	14

* Payments of 10s. or 15s. according to the nature of the works executed, are made on every Artizan Student who sends up satisfactory works.

† Not reported.

16041.

Number of National Medals and Prizes awarded to each School of Art—
continued.

School.	Date of Establishment.	No. of Students on Books, Dec. 1885.	No. of Students who sent up Works.*	National Competition.				Third Grade Prizes.	No. examined in 2nd Grade.	No. passed in 2nd Grade.
				Gold Medals.	Silver Medals.	Bronze Medals.	Prizes.			
Warminster	1861	35	6	—	—	—	—	4	36	21
Warrington	1853	131	22	—	—	1	—	3	53	26
Waterford	1852	82	7	—	—	—	—	1	—	—
Weston-super-Mare	1864	77	2	—	—	—	—	1	37	16
Wolverhampton	1854	128	26	—	—	—	—	12	27	20
Worcester	1851	213	23	—	—	—	2	4	45	20
Yarmouth (Great)	1857	55	3	—	—	1	—	—	21	10
York	1842	143	17	—	—	—	1	5	37	14
TOTALS		16,190	3,024	10	20	50	33	751	5,544	2,556

* Payments of 10s. or 15s., according to the nature of the works executed, are made on every Artizan Student who sends up satisfactory works.

NOTE.—The Gold Medal is of the value of 16*l.*, and students have the option of receiving a silver parcel-gilt medal and books on Art of a value equal to the difference in cost, or that difference in money.

The "Third Grade" Prizes consist of books, and are awarded to works which are not of the stages eligible for national competition. They are awarded previous to the national competition, and not by the same examiners.

Report of the Examiners on the Works sent from the Schools of Art and selected for the National Competition at South Kensington.

MAY 1866.

SINCE the last competition the conditions under which awards are made have been changed. They are now as follows:—

The best works in drawing, painting, modelling, or designing for manufactures and decoration enter into competition for medals of gold, silver, or bronze, and for prizes of books, &c.

10 Gold medals were offered for—

1st. The best study from the antique, in chalk, monochrome, or modelled.

2nd. The best example of painting a group of still life, from nature, in oil or water colour.

3rd. The best study of the figure from life, in colour, chalk, or modelled.

4th. The best designs in the three classes of architectural, surface, and plastic design; six medals.

5th. A work of a class not included under the above-named heads.

Twenty silver and 50 bronze medals, and prizes of books, works of art, &c., were assigned in the above-named classes or for other meritorious works.

Of 968 works submitted to us, 110 drawings and 15 models were from the antique. The gold medal was awarded to a student who had produced two successful drawings, one of which was complete in its modelling, and vigorous in its rendering of the action of the figure of the Gladiator; the other, a cartoon, full sized, of the Discobolus of Naucydes, though weaker in its drawing, well expressed the ease and suppleness of the original.

We awarded the gold medal, for a study from the life, to the producer of a model of a male figure, who also obtained a gold medal, in the class of design, for a series of heads of a decorative character, one modelled, on a large scale, in terra-cotta, which were so boldly designed and showed so much facility in execution as to call for special approbation.

Some difficulty was felt in making these awards, from the fact that drawings and models in each of the two sections, studies from the life and studies from the antique, competed for the same medal, and we would suggest that this condition should be altered, one gold medal being offered for the best study from the antique in chalk or monochrome, and one for the best model from the antique. If necessary, the gold medal might be withdrawn from the studies from the life, a section in which few of the schools are able to compete. Students capable of using the living model would still be able to compete for the highest distinction by applying the figure as an element of decorative design, with which view its study is admitted into the schools.

Some of the studies from the life laboured under a disadvantage in the competition, owing to the injudicious endeavour to obtain pictorial effect by the introduction of backgrounds, which, while not sufficient to constitute satisfactory compositions is, as a study of light and dark, not required in this stage, in which the student should aim at precise drawing and clearly defined form.

In the class of applied design a large number of works were submitted to us bearing more or less directly on the special manufactures of the districts in which they were produced. They gave evidence as a whole of a sound inculcation of the principles which govern this class of Art. It is still, however, necessary to point out that a merely symmetrical arrangement of forms naturally treated does not wholly fulfil the requirements of those principles. They demand such conventionalities of treatment in every design as shall specially adapt it for application to a particular material, and subordinate it to the form or space for which it is prepared. Six gold medals were awarded, and we hope that this encouragement may stimulate students to still more earnest and ambitious endeavours in this section, to which all the other studies of the schools are made to tend, and that the promise held out in the large number of drawings from the antique submitted this year may be fulfilled by the application of the figure to those important designs of which it may properly form an element.

We have marked the value we attach to the study of flowers and foliage as an introduction to design, or as a source of suggestions for ornamental forms, by the award of a gold medal to some studies of flowers, and one of silver to a sheet of drawings showing the analysis of flowers, a mode of study we are specially desirous of seeing more fully represented.

(Signed) FRANCIS GRANT, P.R.A.
 DANIEL MACLISE, R.A.
 J. C. HORSLEY, R.A.
 FRED. LEIGHTON, A.R.A.
 RICH. REDGRAVE, R.A.
 H. A. BOWLER.

TABLE B.

ALPHABETICAL LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1866.

TEN GOLD MEDALS.

Name.	School.	Stage.	Subject.
*Ball, Percival . .	Lambeth . . .	{ 19 d. 23 d.	A model from life. Applied design.
Cox, Thomas . .	Birmingham . .	23 b.	Architectural design.
**Haynes, Edward T.	Lambeth . . .	8 b. 2.	The figure from the antique.
Jenkin, William .	Warrington . . .	15 a.	A group in colour.
Mackness, William.	South Kensington .	23 c.	Applied design.
*Manly, Alice E. .	Bloomsbury . . .	14	Flower painting.
*Mason, Mary . .	South Kensington .	23 c.	Applied design.
Middleton, Charles .	Warrington . . .	23 c.	Applied design.
*Orr, William . .	Glasgow . . .	23 c.	Applied design.

TWENTY SILVER MEDALS.

Name.	School.	Stage.	Subject.
Bailey, Alice . .	Bloomsbury . . .	22 c.	Elementary design.
Ellis, Joseph . .	Hanley . . .	18 a.	Modelling from casts.
Foster, Herbert W. .	Hanley . . .	8 d.	The figure draped.
Francis, Mary T. .	Manchester . . .	15 a.	A group in colour.
Haigh, G. H. . .	Bradford . . .	15 a.	A group in colour.
Henry, C. . .	West London . . .	19 b.	The figure modelled.
Hedges, Mary E. .	Cirencester . . .	23 d.	Applied design.
Mackness, W. E. .	South Kensington .	22 c.	Elementary ornament.
Martin, Wallace . .	Lambeth . . .	19 d.	Model from life.
Mason, Ellen . .	Lambeth . . .	23 c.	Applied design.
*Moore, George . .	Manchester . . .	23 d.	Applied design.
Morrison, Peter . .	Kidderminster . .	23 c.	Applied design.
**Murray, Charles O.	Edinburgh . . .	9 a.	Anatomical studies.
*Murray, William H.	Dublin . . .	23 c.	Applied design.
Osborne, Beatrice .	Birmingham . . .	22 a.	Analysis of flowers.
Penstone, William .	South Kensington .	23 b.	Architectural design.
Purkiss, Alice B. .	Charterhouse . . .	12 a.	Ornament in monochrome.
Watkins, J. . .	Dublin . . .	19 d.	A model from life.
Wallis, George H. .	South Kensington .	23 c.	Applied design.
White, Mary . .	Edinburgh . . .	14 a.	Flower painting.

FIFTY-ONE BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Baker, Thomas . .	Coventry . . .	23 c.	Applied design.
Bahn, Samuel . .	Halifax . . .	12 a.	Ornament in monochrome.
Banks, Catherine .	Bloomsbury . . .	14 a.	Flower painting.
Bebbington, John .	Hanley . . .	9 a.	Anatomical studies.
*Birch, Georgina A. .	Dublin . . .	15	Group in colour.
Bright, H. . .	South Kensington .	8 b. 1.	Drawing the figure from casts.
Brown, Alexander .	Glasgow . . .	23 c.	Applied design.
***Brown, Jemima .	Cirencester . . .	23 d.	Applied design.

* Has been successful in one former competition.

** Has been successful in two former competitions.

*** Has been successful in three former competitions.

List of Students rewarded—*continued.*

Name.	School.	Stage.	Subject.
Cambridge, Elizabeth	South Kensington . .	14 a.	Flower painting.
Cotton, Alfred . .	Kidderminster . .	23 c.	Applied design.
Cox, William . .	South Kensington . .	10 a.	Outline of flowers.
Edwards, W. G. . .	Warrington	12 a.	Ornament in monochrome.
Evans, A. . . .	Newcastle-under-Lyne	6 b.	The figure after Mulready.
Eyre, John	Hanley	17 a.	Painting from the flat.
Fraser, John . . .	Edinburgh	12 a.	Ornament in monochrome.
Frost, John . . .	Coventry	23 c.	Applied design.
**Gribble, Herbert .	Devonport	23 b.	Architectural design.
Heane, Gertrude .	Gloucester	15	A group in colour.
Jerram, Althea S. .	Manchester	14 a.	Flower painting.
*Jolley, William . .	Liverpool (South) . .	6 b.	The figure after Mulready.
**Julyan, Mary . .	Bloomsbury	15	A group in colour.
*Kemp, Annie . . .	Edinburgh	8 b. 2.	The figure from the antique.
*Leason, R. . . .	Stoke-upon-Trent . .	20	Modelling from nature.
Longmore, Thomas .	Stoke-upon-Trent . .	20	Modelling from nature.
Mahir, Thomas . .	Manchester	5 b.	Shading from the round.
Mason, H. E. N. . .	Birmingham	23 d.	Applied design.
Miller, J. B. . . .	Glasgow	23 c.	Applied design.
Monro	West London	19 b.	The figure modelled.
**Moore, George . .	Manchester	14 a.	Flower painting.
*Ogden, Jane . . .	Manchester	14 a.	Flower painting.
*Parker, Edward J. .	Carlisle	6 b.	The figure after Mulready.
Peterson, O. . . .	St. Martin's	23 c.	Applied design.
Platt, Walter . . .	Yarmouth	22 b.	Elementary design.
*Pullin, Elizabeth A.	South Kensington . .	5 b.	Shading from the round.
Ralph, W. J. . . .	Lancaster	22 d.	Studies of ornament.
Robinson, Thomas .	Macclesfield	4 b.	Shading from the flat.
Robinson, T. . . .	St. Martin's	8 d.	Study of the figure draped.
Rose, Isabella S. . .	Edinburgh	14 a.	Flower painting.
*Seymour, Frances .	Dublin	14 a.	Flower painting.
Seymour, Kate . . .	Dublin	9 a.	Anatomical studies.
*Shepherd, Juliana C.	Manchester	17 b.	Painting the human figure
**Smith, Elizabeth .	Dublin	15 a.	a group in colour.
Smith, Kate	Dublin	15 a.	A group in colour.
Stone, Edward . . .	Cirencester	23 c.	Applied design.
Turner, James . . .	Birmingham	22 c.	Elementary ornament.
Turner, James . . .	Keighley	4 b.	Shading from the flat.
Tyson, James . . .	Preston	5 b.	Shading from the round.
*Walker, Francis . .	Dublin	14 b.	Painting landscapes.
Wallace, John . . .	Edinburgh	9 a.	Anatomical studies.
Whytock, John . . .	Edinburgh	5 b.	Shading from the round.
*Wright, W.	Hanley	18 a.	Modelling from casts.

THIRTY-THREE PRIZES OF BOOKS.

Name.	School.	Stage.	Subject.
Aviss, Llewellyn . .	Coventry	23 c.	Applied design.
**Baker, Anne . . .	Cork	15 a.	A group in colour.
Bell, Alexander . .	Aberdeen	23 c.	Applied design.
Bell, Ellen F. . . .	Edinburgh	14 a.	Flower painting.
Brewtnall, Edward F.	Warrington	8 e.	Time study from the antique.
Brooke, John . . .	Sheffield	23 d.	Applied design.
***Brown, Jemima .	Cirencester	23 c.	Applied design.
**David, Mary . . .	South Kensington . .	9 b.	Anatomical studies.

* Has been successful in one former competition.

** Has been successful in two former competitions.

*** Has been successful in three former competitions

List of Students rewarded—*continued.*

Name.	School.	Stage.	Subject.
Evans, George . .	Worcester . . .	19 b.	Modelling from casts.
Forbes, Annie . .	Edinburgh . . .	14 a.	Flower painting.
Furze, Herbert . .	Bristol	19 b.	Modelling from casts.
Hardy, J. S. . . .	Stoke-upon-Trent . .	23 h.	Porcelain painting.
Hayball, Edith . .	Sheffield	16 a.	Painting the human figure from casts.
****Humphreys, Jane K.	South Kensington . .	16 a.	Painting the human figure from casts.
Jenkin, William . .	Warrington	8 b. 2	The figure from the antique.
Johnson, H. . . .	St. Martin's	8 b. 2	The figure from the antique.
*Joy, G. W.	South Kensington . .	8 b. 2	The figure from the antique.
McCarty, William .	Cork	23 b.	Architectural design.
Mantle, William . .	Lincoln	15	Group in colour.
Milner, George A. .	Hull	23 a.	Mechanical drawing.
Nottage, Caroline .	South Kensington . .	19 b.	The figure modelled.
*Ogden, Jane . . .	Manchester	14 a.	Flower painting.
Pace, J.	West London	8 c.	The figure from life.
Pitt, Maria	Cirencester	23 c.	Applied design.
Porter, William . .	Worcester	23 h.	Porcelain painting.
Pratt, Robert . . .	Dundee	23 a.	Mechanical drawing.
*Selby, Margaret A.	Leeds	13 a.	Flower painting.
*Smith, Elizabeth .	Dublin	9 a.	Anatomical studies.
*Todd, E. M. . . .	York	15 a.	A group in colour.
Turner, E. J. . . .	St. Martin's	8 b. 2	The figure from the antique.
Tyley, Henry	Bristol	19 b.	The figure modelled.
Watkins, Stephen .	South Kensington . .	23 a.	Mechanical drawing.
Williamson, George A.	St. Martin's	8 b. 2	The figure from the antique.

* Has been successful in one former competition.

** Has been successful in two former competitions.

**** Has been successful in four former competitions.

Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.
Wright, W.	Worcester	19 b.	Modelling from casts.

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